

A resource for teachers and community leaders
to learn with the exhibition *HAYV KAHRAMAN:
DISPLACED CHOREOGRAPHIES*

The De La Warr Pavilion Learning & Participation programme seeks to support visitors of all ages and abilities to access and engage with high quality arts through a range of activities and events.

This resource aims to help visitors explore the exhibitions and related ideas and processes. It can be used before, during and after a visit to the gallery. The resource suggests ways of looking, inquiring, connecting ideas, communicating and making. Activities are open-ended and adaptable for educational settings or community groups.

Groups can access our exhibitions for free by booking a self-led visit. We are happy to provide a short welcome to the exhibition for pre-booked groups. We can support your visit with a brief exhibition tour and facilitate a selection of the creative activities outlined in this resource at £3 per participant (min 12, max. 30 participants per group).

Schools can use the resource to develop cross-curricular learning, life skills, emotional learning and engaged citizenship. As a registered Artsmark Partner we can support Artsmark settings at any point on their journey, as well as children and young people undertaking Arts Awards, from Discover to Gold levels.

To find out more or book a visit please call 01424 229 103 or email grace.clements@dlwp.com

HAYV KAHRAMAN: DISPLACED CHOREOGRAPHIES

First floor gallery, 9 February – 2 June

'When I walk into my studio, I realise I am building my own army of women. It is an army.'

Hayv Kahraman, 2018

Through painting, drawing, sculpture and performance Hayv Kahraman explores her experience of living between Western and Middle Eastern cultures. She was born in 1981 in Baghdad, Iraq. At 11 years old, she and her family fled to Sweden with false names and passports. She currently lives and works in Los Angeles, USA.

The exhibition reveals Kahraman's passion for geometry, materials and the body. A female figure recurs in her work, representing shared histories between women – particularly women of colour. To depict this figure, Kahraman 'steals' techniques from several cultures and periods, including European Renaissance painting, Arabic illuminated manuscripts and Japanese woodblock prints. Blurring different aesthetics, her paintings uncover the complex lived experiences of migrants. Although Kahraman uses her own experience as a starting point, she has said *'I am concerned with the multitude not the self. This is not only my story. It can be the story of more than 5 million people within the Iraqi diaspora, or any diaspora'*.

On the occasion of the exhibition's opening, five performers read texts written by Kahraman that draw upon her childhood memories. Through this work, Kahraman considers how neo-colonial wartime violence remains a visceral presence in her life today. As her unnamed protagonists float through the exhibition, the investigation of Kahraman's trauma merges with collective memory and experience. A film of this performance is on display outside the gallery.

Listen to AUDIOFILES personal responses to the exhibition recorded by students of colour from University of Brighton here:

<https://soundcloud.com/delawarrpavilion/hayv-kahraman>



Photo by Rob Harris



Photo by Rob Harris

Exploring in the first floor gallery

Please be aware that this exhibition contains some nudity.
We encourage people to explore the artworks but please ensure participants do not touch.

AT FIRST GLANCE

- > Invite everyone to spend 10 minutes looking around the exhibition. After 10 minutes, ask people to write 3 words on a post-it note to express what the exhibition has made them think about. Share the words to see if any appear more than once. What are the 3 most common words that appear? Discuss why this is.
- > Invite everyone to choose one painting to investigate further.
- > Look very closely for 5 minutes then make a quick sketch of it. Take a look at the title and caption describing the painting. Does this change how you feel about the painting? If so, how?

TALKING POINTS

- > Some of the characters in Kahraman's paintings seem to be translucent or vanishing. Why do you think she does this?
- > Kahraman sometimes cuts vertical lines the linen and weaves strips of fabric between the cuts. Why do you think she does this?
- > What does the term **displaced** mean to you?
- > Kahraman became a refugee at 11 years old. Eric Mendelsohn, one of the architects who designed the De La Warr Pavilion was also a refugee, who fled Germany in 1933. Why do you think he and his family had to leave?
- > Kahraman's work is a political project. How do you think it relates to the exhibition STILL I RISE: FEMINSIMS, GENDER, RESISTANCE, ACT 2?
- > What does home and belonging mean to you?
- > Where do you feel most at home?
- > Think about how what it would be like to leave your original homeland.

ENGAGED CITIZENSHIP/LITERACY

The Syrian vulnerable person resettlement programme is a government humanitarian aid scheme intended to provide sanctuary to vulnerable Syrians launched in January 2014. It has helped those in the greatest need, including people requiring urgent medical treatment, survivors of violence and torture, and women and children at risk.

- > Discuss this programme and what people in the group could do to support people with refugee status? You can expand on this activity in the classroom or studio (see page 6)

LET'S TALK ABOUT VALUES

- > Ask people to work in pairs, choose a Democracy, Individual Liberty or Tolerance card from the Iniva Creative Learning *Let's talk about values* resource pack and discuss the ideas and questions on the reverse of the card in relation to Kahraman's work.
- > Create an image to represent the idea of the value on your card.

STEAM LEARNING

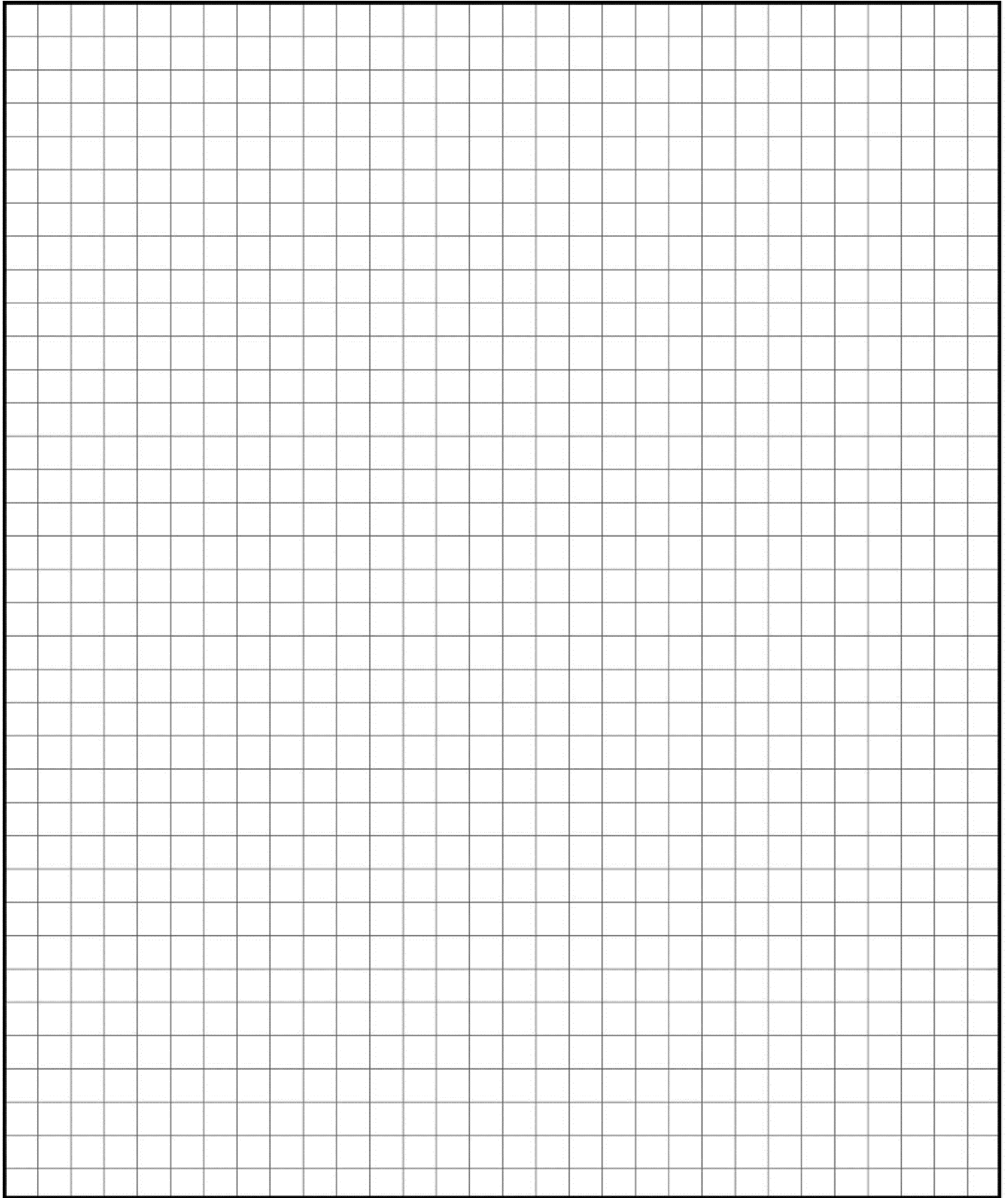
Some of the characters in Kharaman's paintings are clothed in repeating patterns influenced by Islamic tessellations. Artist Amina Ahmed (who is exhibiting in the ground floor gallery) also uses geometric patterns in her work and describes pattern as a "universal language".

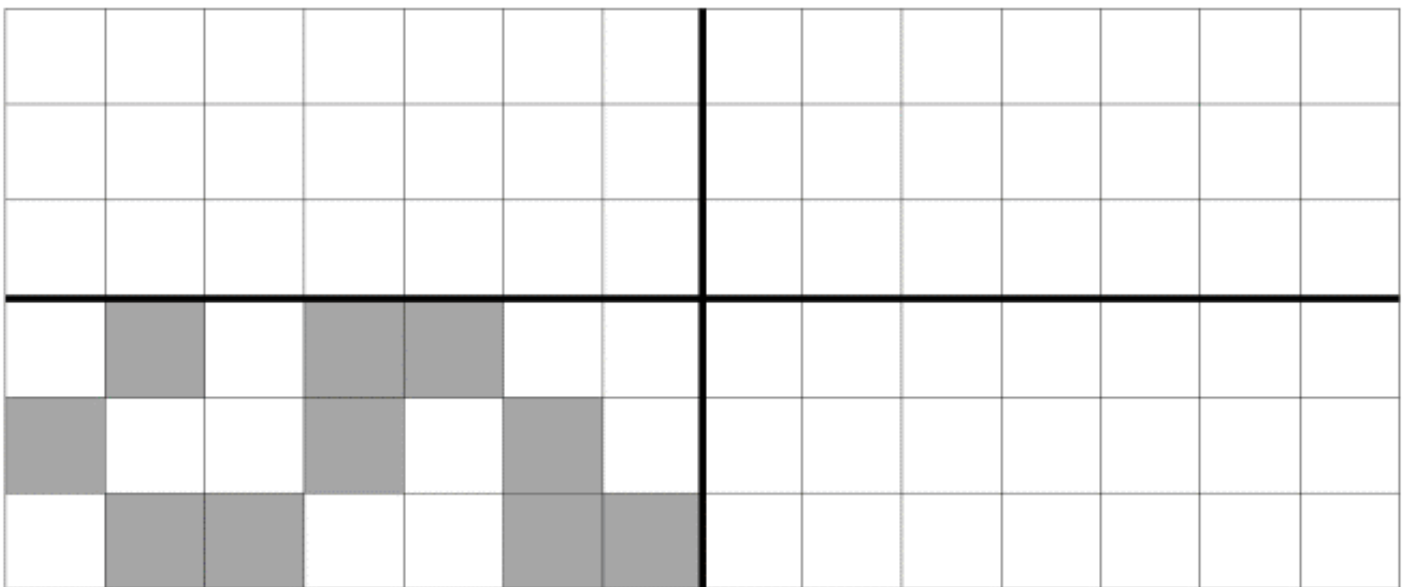
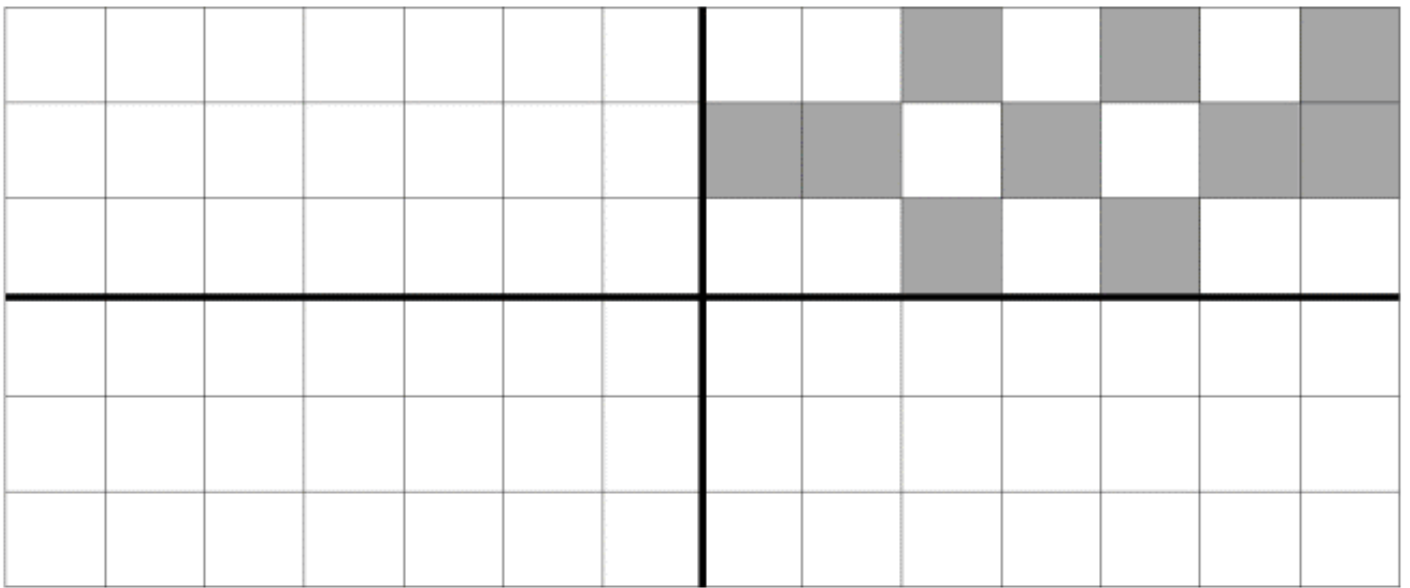
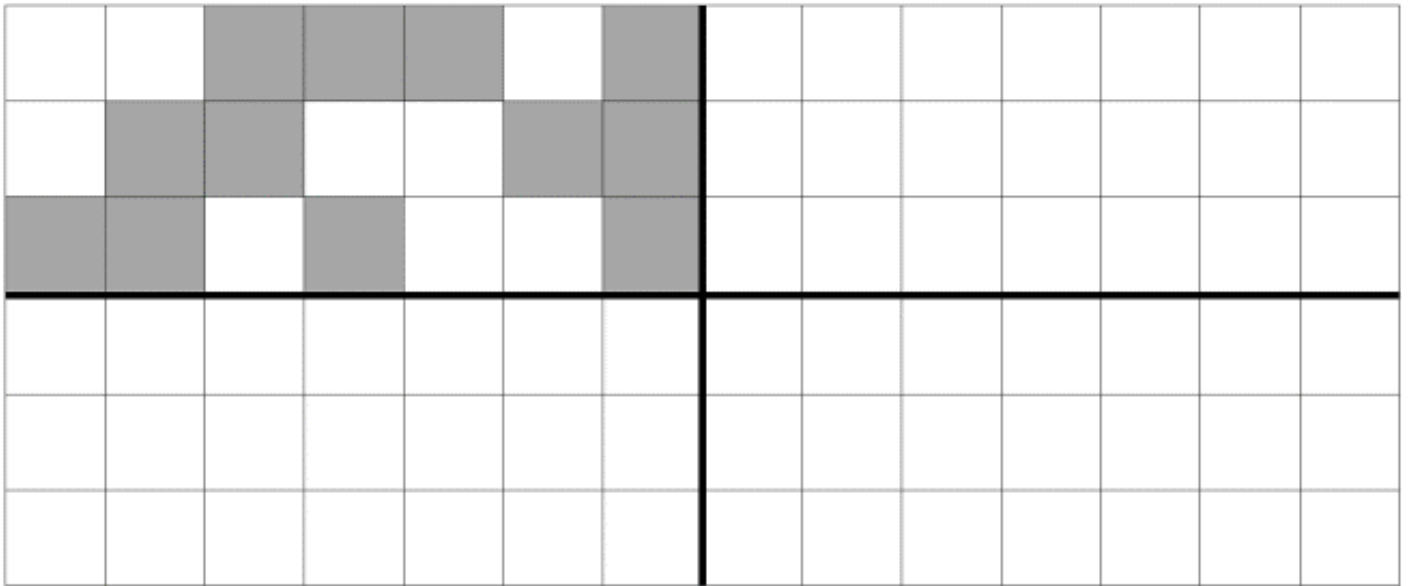
A tessellation is a repeated pattern or arrangement of 2D shapes with no gaps or overlapping edges. Tessellations can be made from single shapes on their own or using a range of shapes.

- > Discuss what shapes can tessellate.
- > Using the grid on page 7, create a tessellation using equilateral triangles
- > Using the template on page 8, construct a repeating pattern using block symmetry. Complete the patterns using the two mirror lines (both vertical and horizontal) making sure each block that has been reflected remains the same distance from the mirror line. You can expand on this activity in the classroom or studio (see page 6)

Creative activities in the classroom or studio

- > Expanding on ENGAGED CITIZENSHIP/LITERACY activities in the gallery on page 5, write a letter to your local newspaper urging local people to take up and share your ideas about how to support people with refugee status.
- > Expanding on STEAM activities in the gallery on page 5 work with a partner to create larger scale tessellations, collaging regular shapes. Inspired by *Body Carpets*, 2018 develop an animation using your body as a template to tell a story of movement across patterned paper. Incorporate fragments of patterned wallpaper and your own tessalation patterns.
 - > While one partner lies on patterned wallpaper, the other carefully draws around body parts or the whole figure.
 - > Swap positions and roles.
 - > Carefully cut out the body parts or figures
 - > Make a stop frame animation by choreographing an arrangement of cut out shapes and photograph before making a slight change to the arrangement of cut out shapes and photographing again. Continue the process as many times as you like. Play the sequence of photographs in iMovie or print the photographs and staple together as a flip book.
- > Weaving has long been associated with women in many cultures. Relegated to 'women's work,' along with sewing and quilting, it was dismissed as craft and excluded from the Western art canon, until the 1970s. Since this time when it has been recognized as an artform. Weaving is a method in which two threads are interlaced to form a fabric. The longitudinal threads are called the warp and the lateral threads are the weft. By interlocking threads, you can create textured and colourful patterns.
 - > Using the template on page 9, fold along the dotted line. Cut along the solid lines to make the 'warp'. Unfold the page.
 - > Cut or shred strips of paper to create weft to weave over and under the 'warp' from right to left or left to right.
 - > Repeat this step with another piece of 'weft', making sure to alternate your starting point.





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